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Cutbacks Contra-style

by Ken Burke

Cutbacks to culture funding are nothing new to Raul Quintanilla. For lack of resources, students at his visual arts school are limited to painting with ordinary house paint and using cement for sculpture. Their photography section has a developing lab but no cameras. And one-fifth of the students and teachers can't attend classes.

With these problems, you might expect a school outcry against government funding policy, but there isn't any. That's because Raul's visual arts school is located in Managua, and the missing one-fifth of the campus population are mobilized on the borders to keep the Sandinista revolution alive. Supplies are scarce due to the U.S. embargo and the cost of the border war. These are arts cutbacks — Contra-style.

An assistant director of Nicaragua's National Visual Arts School and head of the visual arts department of the Sandinista Ministry of Culture, Raul Quintanilla lives every day as an embattled artist with far more than his artistic integrity at stake. While in Canada for the "Issues for the Next Generation" conference in Toronto this summer, he spoke about the National School and the role culture plays in his country's revolution.

Like many other institutions in Nicaragua, the National Visual Arts School was organized after the revolution in line with Sandinista populist aims. Coming from the shell of the country's only fine arts school, the National was set up as a free school, with the Ministry of Culture funding all supplies and tuition. Enrolment was encouraged from all areas of the country, with a lengthy acceptance process ensuring that talent, not privilege, was the main requirement of entry.

These changes have been opening up the previously closed areas of fine arts study more surely than slowly. More than 30 per cent of this year's 150 students come from regions outside the capital city of Managua, up from virtually none before the revolution. "It'll take a bit of time before

we get more people coming from these areas," says Quintanilla. The number of women students has also risen dramatically. "Before the revolution, there was maybe one or two women students in the school and now we have almost 40 per cent," he says.

The truly revolutionary change in Nicaraguan art took place outside the walls of the National School. Students spend their first three years studying traditional art forms in a classroom setting. In the following year their academic roots are pulled out and replanted.

From the relatively isolated artistic atmosphere of the National School, fourth-year students are thrust into a year of social service in popular centres of culture (known in Spanish as CPC's) spread out across the country. At one of the 50 CPC's, the student is "confronted with the reality of the country they are living in," says Quintanilla.

"In the school they work with relatively traditional materials, even if they are putting up with housepaint on plywood," he explains. "In the communities, they use materials they find in the places and work with a range of people like old people, young people, children..."

"In the CPC's, our standards are confronted with a different reality, one where a 15-year-old worker wants to paint and has never done anything academic. He hasn't done any colour scales or perspective, and still comes out with some very rich things when he expresses his desires and the way he sees life itself."

Quintanilla knows what he's talking about first hand. He began attending university in the mid-1970s, in an education system where "only about one per cent of the population had access to higher education. We were very separated from reality." Even though he was a student activist during the revolution, contact with campesinos (peasants) and people outside the art world profoundly affected him. "I didn't have any consciousness of the poverty that people lived in before," he says.

He sees similar changes in

students returning from CPC's every year. "We understand that art education as people see it is very individual — very personal, you know?" he says, gesturing toward himself. "When they get in touch with people and work in collectives, it... marks them. After they come back to the school they have a different approach; a different view of what they do from the last year."

This notion of the artist as an active participant instead of passive observer in society is also expressed clearly by one of the National School's five areas of study. Besides such basics as painting and drawing, sculpture, graphics, and theory, the school also has a new programme in muralism.

Aside from the very communal nature of murals in public places, Quintanilla em-

phasized the political roots of Nicaraguan muralism. It's a view of art percolating from the bottom up.

"Before the revolution, there was practically no mural development in Managua," he says. "There was a lot of repression in the streets, so the only thing that could be done to counter it was graffiti, which I think is the closest relative to muralism."

From this affinity with resistance graffiti — omnipresent during the battle with Somoza's regime — artists working with the school's muralist brigade have chosen to use murals as a form of community self-expression. Soon they hope the ideas they're trying out in one section of Managua can be repeated all over the country.

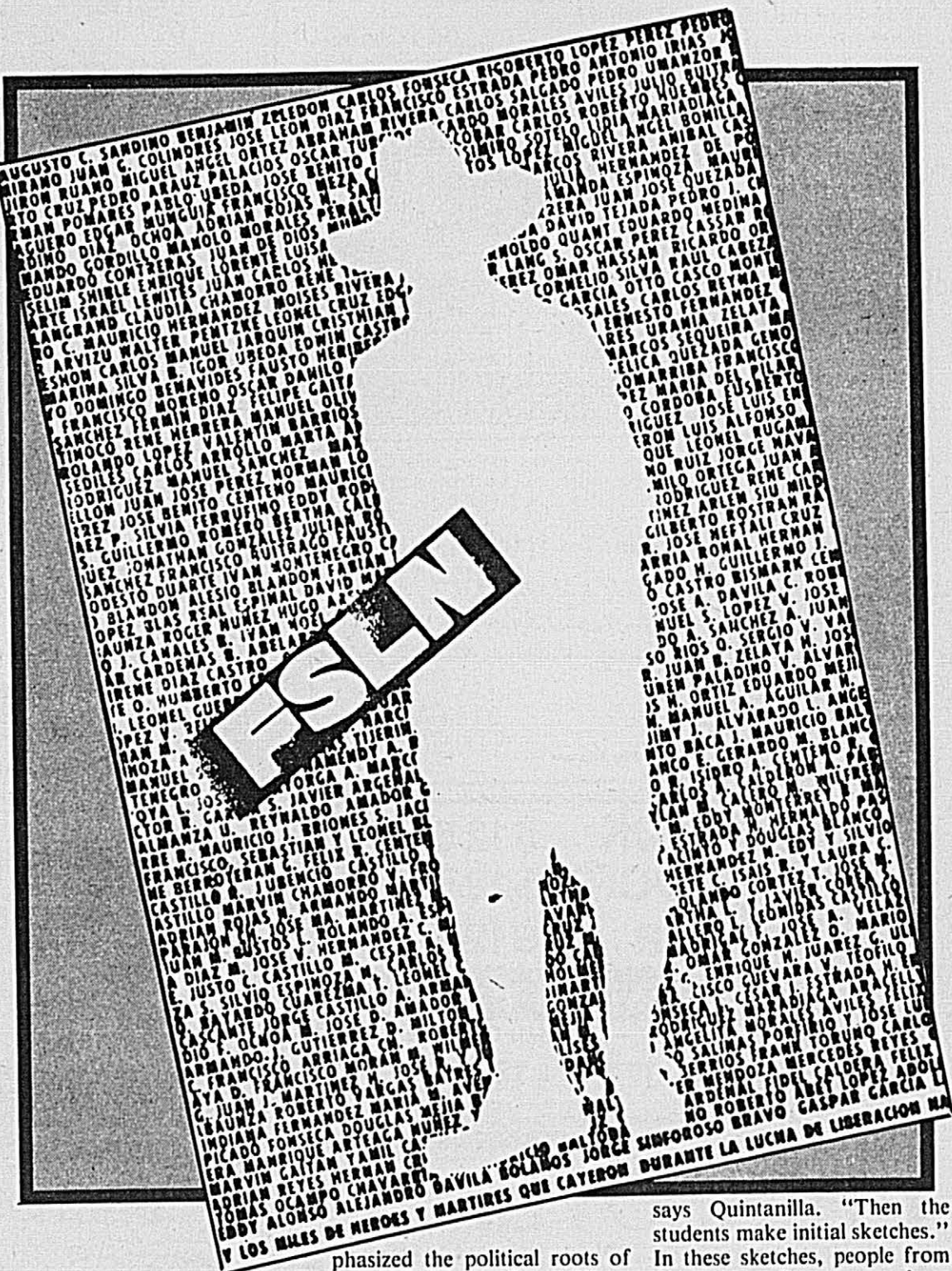
"The process is to first go to the community to see what they want expressed on the walls,"

says Quintanilla. "Then the students make initial sketches." In these sketches, people from the community are used as models for the mural, and the students also work with their "subjects" on the projects. Not surprisingly, these murals are proving to be popular.

"Since they participate in the conception of the work, people feel identified with the project itself," he reports. Through the neighbourhood murals and community outreach of the CPC's, art is reaching — and coming from — more people than ever before. "In some areas almost every neighbour has been identified in a different form, either by sculpture — monumental sculpture — or by the murals themselves. It's a very close relationship between the artist and the work being done."

The Sandinista Ministry of Culture is also attempting to break down barriers between

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Politics of modern medicine examined by multi-media artist

by Bonnie Bobryk

Modern medicine and gynecology are often viewed as being in the 'best interests' of women. Some women, like Barbara Louder, have a different view.

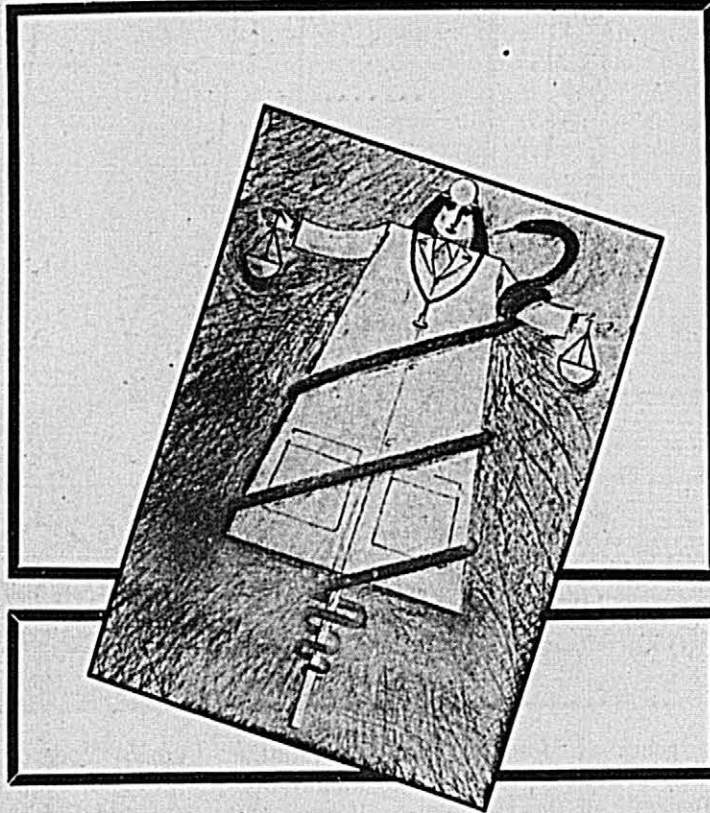
Walking into the didactic exhibition *Caring, Curing, Women and Medicine* at Eye Level Gallery, Halifax, Nova Scotia, the viewer is confronted with wooden sculptural objects, cartoon, photographs, and text. The artist, Barbara Louder, has combined these media to create a series of works questioning various aspects of modern medicine. Some of the issues she raises are the circulation of dangerous contraceptives, involuntary sterilization, operating without informed consent, and exposure to environmental hazards causing still-births, deformities, and miscarriages.

Barbara Louder's analysis came from both personal experience with medicine and extensive research.

"My thoughts on women and medicine began to come together as I read about the history of women, health care, midwives and witches," she said. "I started to remember my own experience — my coming to terms with feelings of alienation and asking, where did this come from? I wanted to link this to political analysis."

After reading the illustrated descriptions of various IUDs and surgical tools and then viewing the large, carved representations of them, it becomes clearer where women's alienation from gynecology may have originated. These objects resemble archaic instruments of torture. Initially they are attractive because of their sculptural, polished appearance, but seen in the context of the exhibit they are disturbing.

"I was already making wooden, carved fetish-like objects when a friend brought over a contraceptive device," said Barbara Louder. "I wanted to relate carved representations of contraceptives to sculpture and art objects. I'm trying to use recognition of art objects —



that is, certain codes having to do with out appreciation of art." As a result, the objects in the exhibit are deliberately

made to have a finished, hand-crafted quality. "They have to do something other than provide visual pleasure to the

viewer," she says. Consequently they become paradoxical in relation to the actual objects.

Outsized cartoons with two nurses and doctor characters accompany many of the works. The nurse explains concepts and questions the doctors. In a piece about operating without informed consent the nurse questions the doctor on the large number of operations he had performed on women and whether they were all necessary. Below the cartoon is a narrative by the artist of her own similar experience and a photograph of the hospital where she had her operation. Alongside is a long-handled carved object with curved, forklike tines at one end, based on a skin retractor, a medical instrument used during surgery.

"There is a metaphorical incongruity about this nurse speaking forthrightly about her views," said Barbara Louder. "She is an audacious character in a situation which in real life is not allowed. Her resistance and assertiveness are important to

have as an element in the work."

"In another sense, the cartoons are didactic or rhetorical," she says. "They get across information I didn't want to put in the main body of the piece."

Corporate power over women's bodies was the theme of several pieces in the exhibit. One examined the selling of dangerous IUDs banned in the Western world to Third World women. Another piece looks at multinational Union Carbide to link its contradictory corporate practices.

In the work, the cartoon nurse informs the patriarchal doctor that Union Carbide also owns research facilities for nuclear weapons testing — in fact they tested "little boy", the bomb dropped on Hiroshima. Below are two photographs, one of protestors outside of Union Carbide and one of a Union Carbide building. These flank an advertisement for Union Carbide. It shows a mother bathing a baby and extols the virtues of making home more comfortable. In italics the ad ensures that producing better materials for the use of industry and benefit of mankind is the work of Union Carbide.

A more subtle approach was used in a piece on industry-made environmental hazards. In it, condom boxes' labels have been altered, the boxes photographed, enlarged 3-5 times, and folded back into box form. The altered labels were of genetically damaging environmental hazards such as PCB, U-235, VDT, the cancer-causing drug DES, and pesticide 2,4,5-T.

At first glance, the label seems a part of the package. Underneath is a notebook which outlines actual cases of miscarriage, stillbirths, defects, and cancer which resulted from women's exposure to each of the environmental hazards listed on the boxes. These cases came from a public health survey conducted in one industrial area of Toronto.

Throughout the exhibition, the pieces are a reminder that women's bodies have been abused and controlled by both contraceptive manufacturers and the medical profession. The different issues brought forth in these works are complex and diverse but what they share is the questioning who is in control and the politics of power.

Several million Kg of grey matter down the drain

TORONTO (CUP) — Canadian scientists are warning that an exodus of faculty members to the United States is imminent unless the research climate here improves.

And some suggest that the federal Tories, who vowed in pre-election speeches to put Canadian research on par with other countries, may have hastened the "brain drain" with their Feb. 26 budget.

Stuart Smith, the head of the Science Council of Canada, said the professors may not have left yet, but "I believe it's going to happen and it's going to happen in extremely substantial quantities."

He said while Canada languishes in a commodity-based economy, the U.S. is creating jobs for researchers because it has advanced to a knowledge-based economy — developing new products and getting into areas like bio- and

high technology.

Other Canadian scientists say faculty are liable to leave because the government has for 10 to 15 years failed to provide enough money for quality research.

"It's like running a small business," said University of Toronto chemist Geraldine Kenney-Wallace as she described how scientists here have to search for funding sources. She estimates they spend 25 to 30 per cent of their time searching for money and, in her case, 50 per cent of the funding comes from U.S. industry and foundations.

The bucks, it seems, are greener on the other side. Both industry and the universities south of the border have more money and the billions of dollars the Reagan administration plans to spend on Strategic Defense Initiative research will increase the amount.

Gordon Slemon, U of T's dean of engineering and applied science, said although none of his staff have left yet, it's not as though they haven't been tempted.

"I am aware of excellent offers that have come to a large number of our key people," he said. "I have put this forward to government... and others as being our biggest problem for the future."

The seductive thought of bright new labs and equipment is equally enticing for young scientists. Half of the 140 post-doctoral fellowships granted by the Natural Science and Engineering Research Council (NSERC) are currently held by Canadians studying in the U.S. NSERC president Gordon McNabb fears that, because of an increasingly frigid research climate in Canada, "probably we would find that we are not bringing back as many."

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Out of MTV and into Prime Time Miami Vice scores a hit and reshapes TV

by Dean Bennett

What is the allure of Miami Vice. Why does actor Don Johnson need two bodyguards to fend off groupies when he goes out to eat in Miami?

How has this show overcome its inauspicious start (it languished in the bottom half of the Nielsen ratings in the first ten months when it ran head to head with Falcon Crest on Friday nights) to achieve perennial top-ten finishes, 15 Emmy nominations and four Emmy awards? It also captures the highest percentage of male viewers age 18-54 of any show on the air except Monday Night Football. How has this programme, in the words of NBC president Brandon Tartikoff, "redefined the cop-show genre?"

According to Dr. Peter Klován of the University of Alberta's film studies program, there are four reasons why Miami Vice is changing the way television looks and sounds. These reasons are: a reworking of the conventions of the hard-boiled detective genre, a rock synthesizer score, quick, rock

video-like editing, and an (art deco) expressions mise-en-scene.

"In literature, there exists two kinds of detectives: the classical detective and the hard-boiled detective," says Klován. The former category includes such vaunted sleuths as Sherlock Holmes and Hercule Poirot. In classical detective stories, society is essentially good with crime being an abnormality committed for purely criminal motives. The classical detectives use reason and logic to defeat evil and the stories are marked by little or no violence. The problems of life are brought down to a simple clash of good and evil with good always triumphing.

"The hard-boiled detective genre includes Sam Spade, Philip Marlowe, Mike Hammer and now the Miami vice cops, Sonny Crockett (Don Johnson), Ricardo Tubbs (Philip Michael Thomas), and Lt. Castillo (Edward James Olmos).

"In the hard-boiled genre, evil is believed to be intrinsic to the society. Evil, although it must be fought, will always exist; it can never be controlled.

This genre is fraught with cynicism and violence.

"Beneath all the glitter and glamour of Miami is the definitive setting for the hard-boiled story. On a weekly basis Crockett and Tubbs do battle with scumbags, degenerates, cocaine cowboys, smut peddlars, crazed youth gangs and even zombies from Haiti. Also, one favourite Miami Vice theme is the good cop turned bad.

"Miami Vice is part of the hard-boiled detective genre, but it takes it one step further. The cops don't just perform their job, they are their work. Crockett, Tubbs, Castillo, and the other four detectives on the squad (Switek, Zito, Gina Callabrese, and Tandy Joplin) must adopt criminal methods to survive and to succeed, but they are in no danger of becoming criminal themselves because they strictly adhere to an unwritten moral code. This moral code is based on four values: friendship, loyalty, duty, and honour. In every show, if they're not acting on these values, they're discussing them. By following this code, the detectives are able to salvage their dignity."

Klován also believes the show transcends the boundaries of the hard-boiled genre because the detectives are very close and loyal to one another. "The hard-boiled detective is essentially a loner," he said, "but Miami Vice has seen hard-boiled detectives in a sort of surrogate family with Castillo as the head. They will all go to extraordinary lengths to help each other and to help other human beings. They're knights in shining armour. Crockett is even dressed in white."

The code these detectives follow is akin to Bushido, say Klován, Bushido was the name given to the code of honour followed by Japan's Samurai warriors.

"Bushido — in its strictest in-

terpretation — means 'code of knighthood'," says Klován. "The Samurai lived and died by Bushido. They were indifferent to pain or death, loyal only to the overlord. This is quite similar to the kind of dedication practiced by the seven detectives in Miami Vice. In every show, there is always some mystical reference to Vietnam, Cambodia or Southeast Asia. Crockett was with the 1st Air Cavalry in Vietnam and Castillo worked for "The Company" (probably CIA) in Thailand, Cambodia and Laos.

"Castillo provides a good example of what Bushido is. In one show actually titled 'Bushido', Castillo find out that a friend of his turned outlaw. But Castillo has no moral

episode just to acquire the rights to an original work. According to Harpers Magazine, the budget of a single episode of Miami Vice is greater than the entire annual budget of the real vice squad in Miami.

"The visual style of Miami Vice," says Klován, "has its roots in the expressionist elements of the later films of the West German director, the late Werner Fassbinder." In Fassbinder's later films, the whole screen is awash in flamingo pink and cobalt blue neon, the predominant colours of Miami Vice. But where Fassbinder's world was very grimy and seedy, Miami Vice is in Klován's words, "more streamlined for a cooler colour and a jazzier look."

...over a shootout, we can hear the Clash singing 'No Peace in the Western World.'

dilemma. 'I can't let you walk,' he tells the friend, 'It's my duty. It's what I am.' This kind of dedication certainly goes beyond the hard-boiled detective and into Samurai ethics."

Another contributing factor to the show's innovative look is its music. "Usually in television," says Klován, "music is used to reinforce the action of, say, a love scene or a chase scene. In Miami Vice it is used to comment either directly or ironically on the action, like the chorus in ancient Greek theatre. For example, in one show, over a shootout involving Crockett, Tubbs, and a gangster, we can hear the Clash singing 'No Peace in the Western World.' The lyric comments directly on the action and this creates emotional excitement."

Miami Vice's musical score is notable also for its use of original songs, not cheap made-for-TV imitations. If necessary, executive producer Michael Mann will spend \$10,000 per

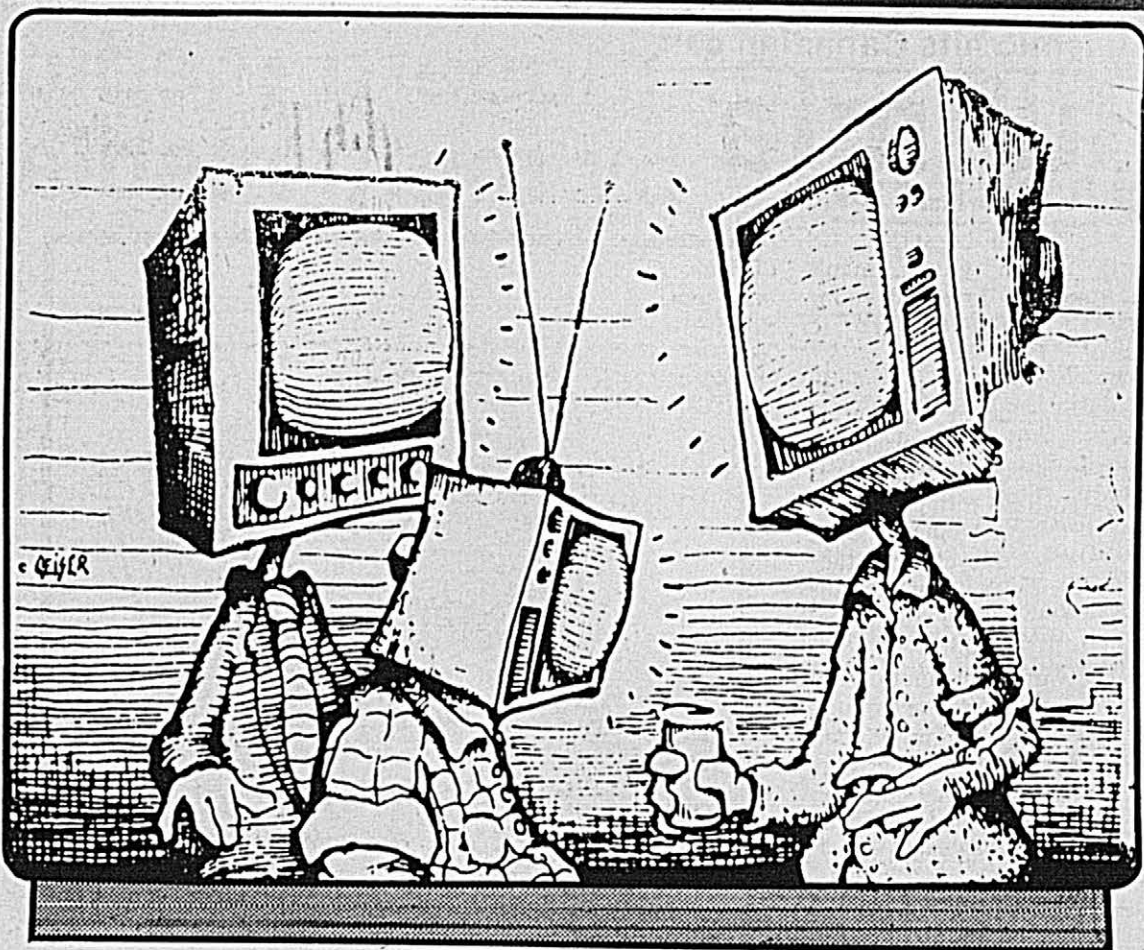
Miami Vice's visual style is interesting for the dichotomy it creates. The world of Miami is a very polished one. (Before shooting night scenes, for example, the streets are watered down to get a nice smooth reflection of moonlight off the pavement.) Yet underneath this glittering world of polished streets and winking pastel nightclubs are sleazy degenerate dope dealers and outlaws. The setting for the show has been appropriately coined 'glitter-sleaze'.

There is one very strict rule on the Miami Vice set and that is 'no oath tones.' Pastel shades are definitely the rule and anything red or brown is strictly taboo. "One of the reasons for this," said Klován, "is to reinforce the dream-like quality of the show."

Another appealing aspect to the programme is its quick, rock video-like editing.

"Miami Vice is the first show to use rock video-like editing,"

Continued on page 6



Epidemic hits Canadian campuses

Bulimia and Anorexia Nervosa

by Samantha Brennan

Soon it will be spring, the season when young men's hearts turn to love and young women's thoughts turn to dieting.

It's the time of year when advertisers begin marketing summer clothes by plastering bus terminals, magazine pages and newspapers with pictures of thin, attractive women. Along with fashionable clothes, they are also selling fashionable shapes. This season's preferred body is tall and thin.

Many women dream this will be the year they lose enough weight to wear a bikini or look good in the latest designer jeans, and so the diet craze on Canadian campuses begins.

While dieting to reach a certain body size isn't exactly a new phenomenon, a sharp increase in the number of women suffering from dieting-related diseases means more doctors are questioning our attitudes towards body size and weight loss.

According to Dr. Hedy Fry, chair of the British Columbia Medical Association's nutrition committee, as many as four to 20 percent of female university students have bulimia, and as many as 25 percent show symptoms of anorexia nervosa or bulimia. Both illnesses are characterized by an obsession with weight, food and thinness. Although some men suffer from eating disorders, more than 90 percent of anorexics and bulimics are women.

In British Columbia, Fry is trying to find out just how widespread is the incidence of eating disorders. She's conducting a survey to see how many people suffer from bulimia or anorexia nervosa to some degree. Fry believes that while the number of women who end up in hospital may not be that high, there are lots of people who have some symptoms associated with the disorders.

"It's important to reach people before they get to hospital. The ones who do it for a long time without detection suffer guilt, depression and low self-esteem leading to psychological damage," she says. "Physicians and nurses aren't recognizing the problem early enough. They see only the very sick ones in urgent need of treatment."

While psychologists suspect the twin eating disorders have similar causes there are important differences between anorexia nervosa and bulimia.

Anorexia nervosa usually begins with a desire to lose weight through dieting and exercise. After an initial weight loss, dieting then becomes an obsession and its victims consider themselves too fat, no matter how much weight they lose. At some point, anorexics simply stop eating; some starve themselves to death.

Bulimia is less understood than anorexia. It is also more difficult to detect because it may not involve the same drastic weight loss. Bulimics

diet too, but they also practice the binge and purge syndrome. Bulimics often take in a large quantity of food and then purge it by making themselves vomit. Some bulimics use commercial laxatives or diuretics to rid their bodies of the calories. Others exercise for three or more hours a day.

Of the two diseases, anorexia nervosa is far easier to detect. Its victims show visible symptoms in a relatively short period of time. They lose up to 30 percent of their body weight, menstruation ceases and in the later stages a fine growth of hair covers their body. The disease must be treated or they will die.

Signs of bulimia are not as obvious. A concern about weight and frequent exercising may seem normal and bulimics often lie or hide their vomiting in shame. Bulimic patterns can continue for years. It is not harmless, though. High acidity in vomit erodes teeth and maintaining an artificially low weight is not healthy.

Lynn Andrews, a counsellor at Saint Mary's University in Halifax, started a discussion group for students with bulimia when she realized how widespread the problem was on her campus. The six week old group meets to discuss nutrition and eating habits. Andrews says she hopes it will help student discover healthy eating habits.

"A lot of these women are afraid to eat normal meals. They are afraid of food," says Andrews. She attributes the recent increase in cases of bulimia to the pressure in society for women to be thin, and the stress caused by the changing role of women in society.

Andrews says it all began with Twiggy, "the new skinny woman." Twiggy, the gaunt guru of the fashion industry in the 1960's, was the first of the super skinny models who have since become the norm in the modelling business. At the same time, Playboy models began to get thinner. While the weight of the average Playboy centrefold has dropped significantly in the past twenty years, the size of the average North American woman has increased. Andrews says this disparity between the fantasy and the reality has caused a great deal of stress.

Andrews says women also use food to relieve stress but then feel more stress when they realize they may gain weight. While studying for exams, many students deal with tension by eating pizza or whole bags of chocolate chip cookies. Women with bulimia panic after bingeing and then make themselves vomit. The combined pressure to be thin and to perform well academically may be too much for some women to cope with.

"As women are getting more career-oriented, there's more stress. Bulimia can be a

response to that stress," Andrews says.

But she is worried about women at Saint Mary's who suffer from eating disorders but won't join the group. "I know they're out there. I see them," she says. "But they won't come to meetings."

Kelly Pearce, a social work student at Laurentian University in Sudbury, Ontario, has the same problem with a self-help group she facilitates. Pearce says many women won't attend the meetings because denial is a symptom of the disease. "Most bulimics and anorexics say there isn't a problem except that they're too fat," says Pearce.

The Sudbury group was organised in January 1985 by two social work students at Laurentian when they identified eating disorders as a major problem in their community. With the help of the Canadian Mental Association, the group began holding weekly meetings and trying to inform women about the problem. Pearce decided to act as the group's resource person this year because she was concerned about women at Laurentian.

"You just need to look anywhere on campus to see women jogging frantically or doing aerobics workouts," says Pearce.

Pearce says the group isn't intended to replace professional help. Instead she hopes to provide anorexics and bulimics with a safe environment where they can express themselves to people who understand. She says she wants to help end the myths in society that harm women.

Along with self-induced vomiting, Pearce says bulimics engage in the dangerous practice of dieting combined with aerobic workouts. Aerobics, made popular by Jane Fonda and the 20 minute Workout show, burn off a great deal of calories in a short period of time. Many women do aerobic exercise strictly in order to lose weight and care little about fitness.

While it may be acceptable to do aerobics workouts for twenty minutes at a time, bulimics may exercise for up to three hours a day. But they do not eat as many calories as they burn off through the regimen of frenzied bouts of aerobics. Fonda, author of the Jane Fonda Workout Book, and subsequent spinoffs, was herself a bulimic.

Once seen as "fringe" diseases associated with rich, female adolescents, the twin eating disorders are now at the center of attention in the medical community. Three medical conferences, all held in Ottawa last summer, dealt with the increase in cases of bulimia and anorexia nervosa. The Canadian Medical Association, along with the Canadian

Dietetic Association and the Canadian Pediatric Society, heard testimony from doctors about the growing number of cases, the possible causes and the methods of treatment.

Doctors in B.C. are gaining awareness of eating disorders as the B.C. Medical Association's nutrition committee has formed a sub-committee just to deal with eating disorders.

And at Simon Fraser University in Burnaby, B.C., psychology student Sylvie Boulet and film student Michael Doherty produced a video about bulimia to educate university students. The video, *Bulimia—Out of Control Eating*, presents a detailed account of a case of bulimia and includes interviews with profes-

Continued on page 7

Fat, happy quotes

"Most men like women who look like women. You can get a handful of toothpicks at any restaurant, free of charge."—Mae West

"How many skinny people fit in the shower? None, they keep slipping down the drain."—Garfield

Praised be to Allah who made me stout and stuffed cushions in my every nook and corner; neither did He neglect to lard my skin with fat that is fragrant as the spicebush...Listen, skinny one, to what the poet says of the woman, fat like myself: "Look, as she rises, how she leaves a souvenir of herself on the place she has quitted, the imprint of her buttocks. Look at her hips as she walks. They are unbearably lascivious. They are like two otters playing seesaw."—From *The Arabian Nights*, 10th century A.D.

Hers was one of those oval majestic figures, such as poets and mythologists attribute to Juno...Her hips were large and wide, whilst her buttocks swelling out behind into two hillocks of snowy-white flesh, firm and springy to the touch, gave token of the vivacity and liveliness with which their owner would enter into the delicious combats of love. Her thighs were of a largeness and fleshy plumpness seldom seen in a female...She was, in fact, the very beau ideal of female beauty.—From *Victorian pornography*, 1880

It is now fashionable to be thin, but if it were fashionable to be fat, women would force-feed themselves like geese, just as girls in primitive societies used to stuff themselves because the fattest girl was the most beautiful. If the eighteen-inch waist should ever become fashionable again, women would suffer the tortures of tight lacing, convinced that though one dislocated one's kidneys, crushed one's liver, and turned green, beauty was worth it all.—Una Stannard



...Miami Vice

Continued from page 4

said Klován. "In conventional television every shot must either reveal character or advance the plot. It is linear narrative. Every shot must be self-explanatory so that if you leave the room for a few minutes, you can still follow the few strands of plot when you return. It's like Dallas. Every three months or so I watch 15 minutes of it. Don't ask me why, but in those minutes I'm caught up in everything that's going on. The techniques of TV restrict the range of choices. Since every shot must be self-explanatory, one show is pretty much like the other."

"Miami Vice is quite different. It's told in non-linear fashion. Like Flashdance, gaps are left in the story. Each scene does not necessarily build on the preceding one. And after the first ten minutes the story doesn't give you a lot of exposition. If you miss the first few moments of the show, you're lost."

"The scenes themselves contradict the edicts of television. Usually the TV scene is a complete entity unto itself. There is a beginning and a middle and an end. Not so in Miami Vice. The viewer will enter a scene in the middle and leave before the end. Miami Vice likes to do this. It likes to challenge you. It throws you into the middle of something and lets you figure it out. Also the quick editing from one scene to another gives the impression of a dream."

The knock on Miami Vice has been style and sound at the expense of the storyline, but Klován does not see this as legitimate criticism.

"Miami Vice's audience doesn't read. It wants images and emotion and energy rather than plot or words."

Although he applauds Miami Vice for the innovative use of visual and aural techniques, he also sees the show's success in the context of television just keeping up with the times.

"Forty years ago," he said,

"the television screen was very small, as was the speaker. Because of this, the producers didn't bother with composition or mise-en-scene and paid little attention to the music score. Today, though, the screens are

much larger, the picture is better, and you can hook up your set to speakers the size of refrigerator. But television has refused to adapt. Their visual style is forty years out-of-date. Miami Vice is alluring and

powerful because it uses modern techniques to present an ancient theme. I can't wait to see the number of imitations it will spawn."

reprinted from the Gateway Canadian University Press

...Contra-style cutbacks

Continued from page 1

the public and art by taking exhibitions on the road and into the workplaces. "We think now that it's very important to develop art that can be seen by the people," says Quintanilla.

The actual art being produced through this network is surprising in its diversity. Unlike the monolithic Soviet approach to art — at least the officially-sanctioned type — there is no "party line" approach apparent in the works of the National School's collection.

There are images of Sandino — the Nicaraguan peasant leader of the 1920s and 30s who gave the revolution its name — but also linoleum tiles designed with the simple image of a bottle and cup, celebrating the everyday in art. There is the striking work of Cecelia Rohas, a teacher at the school, in paintings exploring Nicaragua's pre-Columbian background through masks the Indians left behind. Her masks jostle with each other for space in the frame glowing with an almost-neon, part-otherworldly colour in distended, warped shapes. It's not exactly the stuff of sterile propaganda Nicaraguan art is sometimes said to be.

There is also a surprisingly large number of abstract works being done in Nicaragua, representing something of a tradition in the country's art. "Most of the artists tend to be abstract: very influenced by the Spanish currents of the 50s and 60s," says Quintanilla.

While no works were shown which seemed to criticize or question the revolution, there was at least one print whose image cut deep into the notion of glory in war. A woodcut by a third-year student features an exhausted, battered soldier walking towards the viewer, with a white void left in his torso in the shape of a dove. Above his head a crusted, ugly swatch of bloody red — the only colour in the print — either hovers in waiting or is descending. The print's artist is now among the troops fighting the Contras along the border.

The print of the soldier is an apt symbol of the burst of popular culture under the Sandinista government; there's still a cloud of death dogging its steps, preventing the culture from living up to its capacity, and threatening its very existence. The war with the US-backed Contras demonstrates this.

"With 20 per cent of our students doing military service, there are some areas where no students were left now," says Quintanilla. "The other students are conscious that we're able to be in the school because there are others on the frontier fighting for us."

The shortfall in teachers is being made up somewhat by the "solidarity work" of a group of artists from around the world. A West German, Mexican, an American and three Italian teachers are all assisting with the National Visual Arts School's programme.

The school suffers from more than lack of people, though. The American embargo on shipments to Nicaragua has drastically cut the availability of art supplies. "We have a lot of problems with materials," Quintanilla readily states. Besides limiting the use of oil paint to final touches on paintings, there is virtually no canvas to be painted on. Often plywood is substituted.

There is also a severe shortage of art books which are often the only contact Nicaraguans have with current trends in the art world.

One Canadian organisation which collects donated arts supplies and other materials is "Tools for Peace", which has local organisations across the country.

Even if there were adequate supplies and peace on the border, Quintanilla knows there are also problems to overcome from within. The women of Nicaragua know this as well. Machismo is still prominent in Nicaragua.

It's something we have to combat a lot, he says. It can make nude modelling different and it can attempt to keep women in the traditional role of house and child keeper.

If much of this is changing in art, it is only due to the women themselves. Of the 500 workers in the Ministry of Culture, 350 are women.

"We just had six years of revolution and we're starting to build a new society," explained Quintanilla. He can see it changing his society and he sees it reflected in his country's art. "With the participation of women, women's issues are coming out in art right now. It's not men interpreting women but women interpreting themselves and saying what they want to say. That's very important," he says.

...As important as a country giving itself life through art. reprinted from the Dalhousie Gazette Canadian University Press



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Anorexia Nervosa & Bulimia

Continued from page 5

sionals. Boulet also plans to start a discussion group at S.F.U.

But unless awareness about eating disorders increases soon, Doherty and Boulet may be showing their video to elementary school students as well as university students.

According to Dr. Suji Lena, a pediatrician at the Eastern Ontario Children's hospital in Ottawa, the average age of anorexic patients is decreasing. For the first time doctors are seeing children as young as 12 with anorexia nervosa. When Lena worked at the Children's Hospital in Toronto last year,

her clinic saw 12 cases of anorexic children in six months. The year before, there had only been two or three cases.

She says the symptoms usually begin at the onset of puberty. As children now mature at an earlier age, symptoms of anorexia are also appearing at an earlier age. Lena says children see positive images of skinny people everywhere. Young girls also watch their mothers complain about gaining weight and as a result see their own weight gain as a negative experience.

When female children begin to have breasts develop and wider hips, they begin to panic, says Lena. They want to stay child-like and so they stop eating.

"The younger age group isn't as sophisticated," says Lena. "They don't make themselves

vomit or anything like that. They just skip meals or stop eating altogether."

The increasing numbers of women and even young female children obsessed with weight is a warning sign of the way North American society works. While fashion magazines and pornography display images of thin women in standard shapes and sizes, real women are risking their lives to live up to the stereotype. To stop that trend, men must begin to question the vision of beauty that the media is trying to display.

Feminist cartoonist Nicole Hollander makes the point well. Her main character Sylvia is asked what a world without men would be like. She replies: "No crime. Lots of fat, happy women."

National features writer
Canadian University Press
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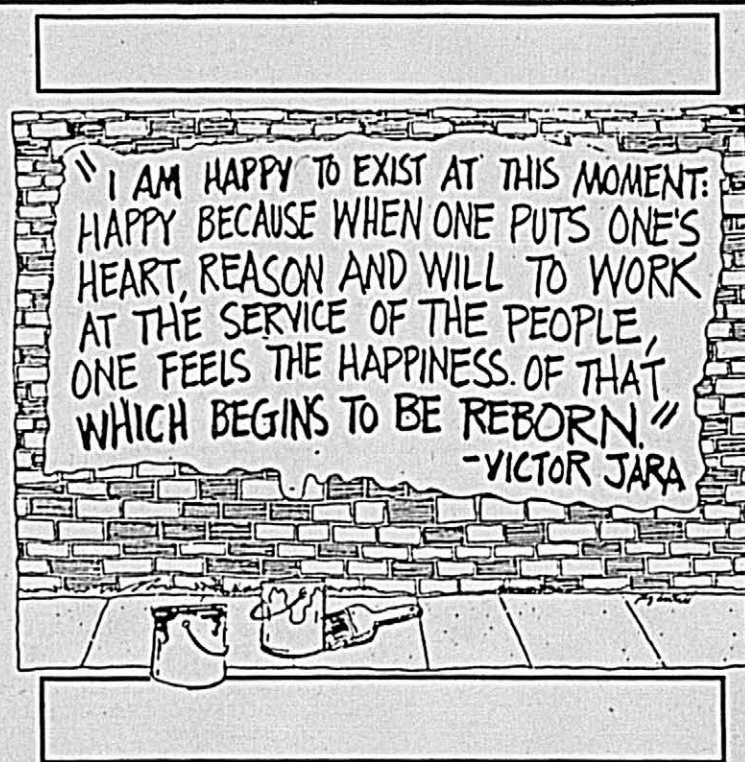
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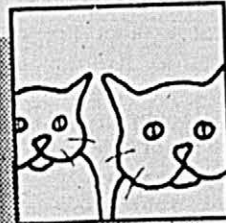


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